

SACRED DANCE GUILD

NEWSLETTER

Editor: Margaret Fisk Taylor

Athens, Ohio

April, 1962

ANNUAL SPRING FESTIVAL OF THE SACRED DANCE GUILD

Saturday, May 5, at the South Congregational Church, Hartford, Conn.

THE ANNUAL SPRING FESTIVAL of the Sacred Dance Guild is to be held on Saturday, May 5, at The South Congregational Church in Hartford, Conn. (277 Main St.) Helen L. Gray is the chairman and has written this announcement about the unusual plans for this day:

THIS FESTIVAL is open to all leaders, members of choirs and those who wish to participate and learn. The concluding Vesper Service at 4 p.m. is open to the public.

IN THE MORNING, starting at 9:30, there will be a morning workout, then a presentation of numbers by various choirs; and at the end of this time, the numbers to be included in the four o'clock Vesper Service will be selected.

This unique feature of the day depends for its success upon a representation of a variety of choirs and a spirit of cooperation and adventure for all. In presenting our numbers for ourselves in the morning, we seek to learn from each other. It also may serve as a basis for afternoon discussions. Fine numbers are worthy of a second viewing. Beginning groups are heartened by seeing numbers presented by "young" groups; we all are challenged and inspired by the more advanced works. We have a full range of choirs and a variety of "schools" within our membership. The important matter is the communication of meaning or mood by either a beginning or advanced group.

AT NOON (while others are eating their home-brought sack lunches) the Festival Committee will form the selected choirs' presentations into a reasonable order for the Vesper Service. Then this order will be mimeographed and placed inside the previously printed folders for the ushers to present to our visiting congregation.

In the printed folder, we plan to list all the choirs which present numbers in the morning session, with a brief sketch of their history. So, if you wish to participate, send us this material now:

Name of group, your leader, your church, how long the group has been active, leader's church and/or dance background, and whatever other information you think pertinent to an understanding of your group. If you know the number you will present (or numbers - not to exceed a total of 10 minutes), send the title of your number in advance or have this written out when you come.

2.

IN THE AFTERNOON, would you be interested in a session on the use of motion (or dance) choirs in drama; or the inter-relatedness of these two: dance and drama? And/or a possible division of the group by interest or experience? Our aim is to consider concerns vital to our groups' thinking and development, so that we return to our local churches with more understanding and potential skill. Virginia Lucke of Storrs, Conn., and Martha Odom of Springfield, Mass. have indicated their willingness to serve as leaders that day; and I hope other guild members will be willing to share in leadership as needed.

REGISTRATION should be in by April 25 - \$1 for members and \$1.50 for non-members. Sponsors can help underwrite the cost of the Festival by mailing a check to Helen Gray. A free will offering during the service is suggested.

OVERNIGHT HOSPITALITY can be provided for one or both nights if you are coming from a distance. We will need to know this in advance.

ARCHITECTURALLY: South Church has a center aisle (26 average size steps long) and two side aisles, also exits front and back of all three aisles. A slightly raised area in front of the large, high central pulpit (not to be moved) is quite adequate for any reasonable groupings (13 steps wide by 5 steps deep) plus a 4-step wide border on the three sides of the raised area. Six stair-steps on either side of the pulpit lead up to it and can be effectively used.

OUR ORGANIST is very talented in composing, adapting and playing, and is eager to help us in any way that he can. Will we need to provide a soloist for you? We'd prefer not to have to use tapes - but if necessary, we hope you can bring your own instrument and operator.

We shall do our best to learn from suggestions passed along from former festival chairmen and those who have attended other festivals. With your help and presence, we should have a valuable time of worship, study and fellowship. Please drop your hints, advice and indicate willingness to serve. Write soon!

Helen L. Gray, 221 Girard Ave., Hartford 5, Conn.

Other members of the committee:

Mrs. Virginia Lucke, 5 Willowbrook Rd., Storrs, Conn.

Miss Hazel Bailey, 74 Sea Ave., Quincy, Mass.

Skeleton of Suggested Schedule:

9:00 Registration: Be on time. Get ready for technique.

9:30 Technique: (this period must start on time)

10:45 Presentations by choirs, in the sanctuary, in robes

(Those attending the workshop will vote on six of the choirs, or solos, to represent the Guild in the Vespers at 4 p.m.)

12:15 Sack lunch (each one brings his own.)

1:00 Announcement of the voting results

1:15 Variety: rehearsal for the Festival Vesper choirs; sessions for others not settled yet.

4:00 Festival Vespers - open to public. Invite groups from your churches.

REPORT OF SACRED DANCE GUILD MIDWINTER WORKSHOP AND ANNUAL MEETING - Feb. 21-22, 1962

Participation in the two-day Workshop totalled 85 members, students, and friends. Those of us in touch with pre-registration figures contemplated the enthusiastic response with mixed feelings. We were delighted that the meetings had engendered so much interest, relieved that our finances were secure, disturbed that we would be turning people away, come Feb. 21. We did admit late-comers who had not pre-registered. The result, as you participants know, was that we were fairly "bursting at the seams", especially at the McKayle session. You will be happy to learn that we are already investigating the use of facilities at Riverside Church for next year's meetings. Here we could accomodate larger numbers and have groups working simultaneously with different leaders, as several rooms and a gymnasium would be available to us.

Watch for Walter Sorell's story of the workshop, photos by free-lance photographer, Virginia Stern, in DANCE MAGAZINE. This will be a large boost for the Guild and we are complimented by Mr. Sorell's sincere interest in our work.

Despite urging and reminding, very few written comments about the Workshop have been received. These comments would form the basis of recommendations for future workshops. Only if we know your pleasures and disappointments can the Guild plan sessions which will meet your needs and desires. Let the roses and daggers fall where they may, we are pleading for your constructive criticism. Your expressions are very important to the planning of all our meetings and training sessions. From the comments we did receive, we know there was high praise for Leda Canino as a teacher and that the Evaluation Session was regarded by many as very worthwhile. Our success in this latter venture pleases us greatly, since it was a new activity to include on the agenda.

Mary Jane Wolbers, Chairman

ANNUAL BUSINESS MEETING OF THE SACRED DANCE GUILD Feb. 22, 1962

The Annual Meeting of the Sacred Dance Guild was held Thursday, Feb. 22, 1962 at the Community Church of New York, N.Y.C. beginning at 1:00 P.M. President Ruth Rayton opened the meeting with a moment of silent meditation.

The minutes of the last Annual Meeting were read and accepted.

The treasurer's report was summarized the business brought before the Executive Com. at its meeting on Feb. 21.

1. The recording secretary will be asked to check all previous minutes of meetings for amendments made to the by-laws, these amendments to be sent to Margaret Taylor for publication in the Newsletter. Guild members wishing to make recommendations concerning the by-laws should send them to Janet Walz, corresponding secretary.

2. Needed to complete the New York City Library file on the Sacred Dance Guild are the following Newsletters: May '57 with separate pages June '57; August '57; and Fall, '58. Those having copies that can be spared are asked to send them to Mary Jane Wolbers.

3. The Executive Committee recommends that a June Institute be planned as usual, even though Jacob's Pillow will not be available this year. A committee of three - Mary Jane Wolbers, Janet Knight and Ruth Rayton - was appointed. They will decide on the place & date.

4. The Sacred Dance Choir Festival will be held Saturday, May 5, at Old South Congregational Church, Hartford, Conn.. The Festival committee includes Helen Gray, Chairman; Virginia Lucke and Hazel Bailey.

Helen Gray announced the plans as set up by the committee for Guild approval.

5. Ruth Rayton announced that workshop forms were available today.

6. Concerning the Newsletter, the Executive Committee felt that it would be better to have one editor responsible for all three issues of the year, rather than continuing the current policy of changing editors from issue to issue, and they recommended that the editor be authorized to spend up to \$25 per issue for producing and mailing.

Margaret Taylor volunteered to be the editor for 1962. She set a deadline of March 15 for receiving material with April 1 as publishing date. All material for Newsletter should be sent to Mrs. Walter Taylor, 7 Fort St., Athens, Ohio.

The question of including written out choreography in the Newsletter was discussed. It was decided that choreography should not be included in the issues. Instead, the works that various groups or individuals have done can be mentioned (names of poems, music, & subjects) and those wishing specific choreography should write directly to those groups or individuals.

7. In regard to the Sacred Dance Guild Packet, Bob Storer was appointed chairman of a committee with Josephine Rice assisting, to revise the Packet which is now too big (60 pp.).

The following Executive Board members presented reports:

Mary Jane Wolbers	- Publicity
Bob Storer	- Program
Hazel Bailey	- Membership (137 members at end of 1961, 71 paid for 1962)
Senia Hart	- Director (report read by Ruth Rayton)
Janet Walz	- Corresponding Secretary
Ruth Rayton	- President

Other business:

Virginia Whetten announced that a workshop will be held in October at the First Reformed Church, Schenectady, N.Y.

Helen Gray invited members to make use of the Gray's personal cabin for a retreat either for Rhythmic Choir leaders or for individual groups. The cabin is available between Tuesday and Friday any week in July. Any wishing to avail themselves of this offer should contact Mrs. Henry David Gray, 221 Girard Ave., Hartford, Conn.

Janet Walz moved that Mary Jane Wolbers be reimbursed for expenses incurred in the typing of the Packet. Roseanna Smith seconded the motion and the amount of \$25 was approved.

Mary Jane Wolbers moved that \$60 be allotted for the purchase of photographs of Sacred Dance Guild activities. Ethel Rabin seconded the motion and it was approved.

Concerning expenditures, Jeanne Miller said that she felt Guild monies should be used to pay teachers to help the small rhythmic choirs needing training. Janet Knight said that Guild members should give time to rhythmic choirs needing help. Esther Ellison suggested that a promotional fund be established. This will be referred to the next Executive Committee.

Margaret Taylor moved to reimburse Ruth Rayton for her expenses. Mary Jane Wolbers seconded this and it was approved.

Ruth Rayton gave a vote of thanks to the committee who had planned this New York workshop.

Following the acceptance of the Nominating Com. (see next page), the meeting was adjourned.

Respectively submitted: Janet Walz, Sec. Pro Tem.

Margaret Taylor, representing the Nominating Committee, presented the 1962-63 slate of officers. Esther Ellison moved that the slate be accepted as presented; Jeanne Miller seconded it and the following slate was adopted:

REPORT OF THE NOMINATING COMMITTEE

February 21, 1962

President	Mrs. Mary Jane Wolbers, 6 Excelsior Ave., New Paltz, N.Y.
Vice-President	Rev. Robert Storer, 33 Glen Green, Winchester, Mass.
Recording Secretary	Mrs. Elizabeth Chenelle, 79 Blackstrap Road, Falmouth, Maine
Corresponding Secretary	Mrs. Janet Walz, 44 E. Central Ave., Wharton, N.J.
Program Chairman	Mrs. Janet Knight, 42 Elm St., East Longmeadow, Mass.
Treasurer	Mrs. Jeanne Saunders, 15 Ellis Rd., Kendal Common, Weston, Mass.
Membership Chairman	Miss Hazel Bailey, 74 Sea Ave., Quincy 69, Mass.
National Publicity Chairman	Mrs. Judy Bennett, 93 Orange Tpke., Sloatsburg, N.Y.
Regional Publicity Chairmen:	
Me., N.H., Vt.	Mrs. Julie Lepeschkin, 75 Bilodeau Ct., Burlington, Vt.
Massachusetts	Mrs. Marie Smith, 20 Magnolia Ave., Holyoke, Mass.
Rhode Island	Miss Elsie Simmons, 300 Weybosset St., Providence, R.I.
Connecticut	Mrs. Virginia Lucke, 5 Willowbrook Rd., Storrs, Conn.
New York	Mrs. Shirley Porter, P.O. Box #576, New Paltz, N.Y.
New Jersey	Mrs. Lillian Schayer, 1481 Hazelwood Terr., Plainfield, N.J.
Pennsylvania	Mrs. Jane Renz, 144 Cloverhill Lane, Strafford, Penna.
Directors:	
	Mrs. Margaret Fisk Taylor, 7 Fort St., Athens, Ohio
	Mrs. Senia Hart, 432 Silver Lane, Billings, Montana
	Mr. Stanley Arendholz, 43 Bowdoin St., Boston, Mass.
	Mrs. Ruth Rayton, 2 Tyler Road, Hanover, N.H.
	Mrs. Ethel Rabin, 753 Oak Ave., Westfield, N.J.
	Mr. Nels Anderson, 1st Congregational Church, 2001 Niles Ave., St. Joseph, Mich.
	Mrs. Martha Odom, 207 Middlesex St., Springfield, Mass.
	Mrs. Constance Reynolds, 929 Delaware St., Scranton, Pa.
	Mrs. Helen Gray, 221 Girard Ave., Hartford, Conn.

Respectively submitted by the Nominating Committee: Mrs. Josephine Rice, Chairman; Mrs. Margaret Taylor and Mrs. Helen Gray.

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Write to Dept. of Worship and the Arts, Nat'l Council of Churches, 475 Riverside Dr., N.Y. 27, N.Y. and send \$1.00 (for a copy of RELIGION AND THE DANCE, the report of the Consultation on the Dance held on Nov. 16, 1960.

MESSAGE FROM THE PRESIDENT

Let me take this chance to thank you all for your warm letters of congratulations and good wishes. To follow in the footsteps of Jane Renz and Ruth Rayton sets a pace which will be maintained only with the full support and cooperation of all guild members. I only hope that I can match the devotion and diligence of my predecessors and that I shall be worthy of your confidence. With reassurance like Ruby Henderson's heartfelt "If there is anything James and I can do to help, please let us know," what more can I ask?

Foremost in my mind today are these thoughts:

We are separated by the miles; our opportunities to get together are too infrequent. I fervently hope that you will write me, share with me your concerns for the Guild, your problems and successes. Help us make the Newsletter a vital link of communication, too.

I share your concern that we are not adequately serving the beginners in our midst. This coming year we shall be giving increased attention to this group. We can help them by:

1. Conducting special sessions at workshops and the June Institute, which are geared to beginners. (Regional Workshop and other committee people, please take note.)

2. Putting the inexperienced in touch with experienced Guild leaders and dancers in their area who can provide them with "in-service training" as it were, and valuable help, because they are close and available. (Thank you, Mary Washington Ball, for your offer to help beginning choirs in your area. This is the kind of cooperation we need!)

3. Sharing information about what you are doing. It certainly helps to know what hymns, prayers, music the choirs are using as their inspiration, what accompaniment, costuming, effects. Did you perform at Vespers, the Home for the Aged, for a Sunday School class, in a hospital ward, or in a service of worship? The information you should be sending to your regional publicity chairman would be helpful to others starting out. Don't hide your light under a bushel! Don't think of this as "publicity", think of it as giving help and inspiration to others who need it. (When did you last contribute to our "What our Members are Doing" column? The fact sheet was prepared to make this easy - just fill in the blanks.)

4. Encouraging choirs in the proper way to approach their work. Frankly, I am appalled at the number of choirs that meet only when they have a definite commitment to appear in public. Likewise with the groups that form, get themselves a "production date", then look around desperately asking, "Now what shall we do?". Our greatest service to these people would be to convince them that they are putting the "cart before the horse". We are working in the area of physical skills; the human body has a way of getting out of tune so easily! It seems to me that a choir must establish a regular routine of training under a leader who knows dance choir work before it aspires to a public presentation. We should encourage beginning choirs to show their works at Guild workshops for constructive criticism and help. (The pattern of this year's Festival Workshop couldn't please me more. Kudos to Helen Gray and her committee. May we have a fine showing of choirs present to demonstrate their works!)

There's the "message": the beginners must work, the experienced work harder, we must all work together.

Did I hear someone say we should raise the Guild dues? Your opinions, please!

See you at the Festival and the Institute? I hope so.

Sincerely,

Mary Jane Wolbers, President of the Sacred
Dance Guild

Material for the September Newsletter must be in before September 1. News of Fall Workshops, reports of summer activities, also supplement no. 2 to the Wolbers Bibliography, ideas and concerns. Your editor appreciates any words from you. (Margaret Taylor)

A PARTICIPANT'S EYE-VIEW OF THE MIDWINTER WORKSHOP

by Virginia Lucke

All Wednesday morning groups poured into the Assembly Hall of New York City's Community Church from train, bus, and auto. Participants took their places on the floor until Donald McKayle had to back into the smallest front space or divide the eager workers into two groups as he led them through exercises in contraction and extension, stressed the importance of strong movement originating in the torso and flowing out through the arms and legs, and of focus when moving through space. Not that these terms were unfamiliar, but just that another approach and presentation added more to our always needed technical training.

After lunch, Mrs. Walter Wink introduced the panel - Walter Sorell, Pauline Koner, and Leda Canino - who served as constructive critics of five works:

"Kyrie Eleison", a Gregorian chant sung and performed by the Storrs, Conn. Cong'l. Church Choir

"The Creation" performed by Ruby Henderson as her husband, James, recited. The Hendersons are from Roxbury, Mass.

"Prophet and Priest" by the Huguenot Dance Choir, using movement and choral speaking by the dancers. This Choir is an interdenominational group from New Paltz, N.J.

"Fragments of a Cross" by the Dance Choir of the First Cong'l. Church of Darien, Conn. to a poem by choir director, Jeanne Fuller.

"Woman of Faith" by Judy Babb of New Paltz to taped organ accompaniment.

Mr. Sorell had stated in the beginning of the afternoon that in spite of his title, "critic", he is a friend of the dance. He proceeded to prove this as he skillfully led the panel in the discussion. This afternoon was worth the whole trip in this reporter's estimation. In discussing the works presented, Pauline Koner and Leda Canino gave generously of their own philosophy of dance as well as giving critical and workable suggestions. Perhaps the following statements may bring a glimpse of the value of this afternoon:

What makes a dance "sacred"? A sacred dance need not be based on a Biblical theme. The place where it is danced is irrelevant. It depends upon the spirit of the person performing - someone who has an inexplicable need to communicate with his God - a prophet trying to shed earthliness and moved to ecstasy. Mr. Sorell quoted from a letter written him by a dancer, "All real dancing is a highly religious experience. It gives a person performing the dance a kind of God-like power which can be used constructively or destructively."

Miss Koner said at one point, "All dancers must be motivated by an inner sincerity." This sincerity, then, tests all movements for success in expressing an idea or feeling. There is an intellectual stage in the construction of a dance, the development of the idea into a clear statement. Once the dance has become structured, the motivation may become obscured in technicalities. Then it is necessary to go back to the original motivating force and find the emotion and spirit which first inspired the dance.

Some of the very practical suggestions to come out of the evaluations were: There was a plea for less literal visualization of words, less pantomime - and examples given of how dance movement differs from drama and mime, by capturing the essence of an idea rather than externalizing images with gestures. When singing an accompaniment, or using choral speaking, try setting the mood by singing or speaking as a prelude to moving. To combine movement with singing or choral speaking at the outset demands too much of the observer, who must see and hear at equal intensity.

Leda Canino and Pauline Koner both stressed the need to experiment with movement, trying many variations and extensions to find the most expressive form for a specific idea in mind. To alleviate unison movement, try to suggest unity by the use of different levels and similar, but not identical, movements. It might be well to discard realistic props for symbolic ones (for example - use pieces of driftwood to suggest "fragments of the cross" instead of wand-like sticks.) In conclusion, sincerity and simplicity with a great deal of self discipline and technique will accomplish authenticity.

A Participant's Eye-View (cont.)

Thursday morning, new groups replaced those who had gone, joining participants who were attending the full two days, for a class led by Leda Canino. Mrs. Canino's work is always presented with such cogent meaning that it requires full concentration of mind, spirit, and energy to execute. Later, looking back, one appreciates how rich has been the session with this teacher who is well described by a Guild member as "the most fruitful we have ever had". For example, to take a good standing position is technical, but to explore this position for its feeling of containment, with the head lifted ready to face the world - or in a rotating side lift combine with arm swings toward or away from another person, becoming aware of bodies moving in harmony or opposition - is to increase the scope of the choir leader's experience in dance movement. From there, she is encouraged to go on her own, which is what most of us must do. Working with a breath phrase for movement opened new vistas for improvisation and expression. A poem by Emily Dickinson, speaking of love as the sustaining force of life, inspired improvisations by the group.

After lunch and the annual business meeting, we returned to work with Leda Canino, using sculpture as the stimulus for movement quality: Calder's mobiles for contrasts in weight, Zadkine's "The Destroyed City" to show strength in torso movement (even when the mid-torso is hollow as in this piece), and a third source - modern circular, abstract forms for the sensation of continuous flow of movement. The individual and group experiences working thus were enriched by brief criticism.

Miss Ruth St. Denis entered the room quietly and sat down to watch the class, many of whom were so absorbed in the work that they must be excused for not even knowing she had been with us a while. Walter Sorell returned to observe, comment and absorb more of the kind of activity we pursue in this, our annual New York conclave.

At 4 o'clock, we adjourned to the little chapel for a vesper service performed by the Union Theological Seminary Dance Group. The group, ably led by James Forbes, did truly make their "Oh Lord, to whom should I complain . . ." an integral part of worship. One noted the effectiveness of the music, Hindemith's Organ Sonata III, with Karen McPhail at the organ. (Prelude: "Awake, my treasure . . ."; the dance: "Oh Lord, to whom should I complain . . ."; Postlude: "I bid her then . . .") The music, interspersed by the choral speaking, then intervals of unaccompanied movement, and solo voices woven into a sound-and-movement whole bespoke a deep spiritual beauty. It was expressed simply, in very limited space. The dancers were: Alice Austin, Milton Irons, Jean Kennedy, Margo Neal, Rae Beth Parrott, Jon Williams, Virginia Wink. Choreography was by Marybelle Landrum.

As we departed for home, our thanks went out to retiring president Ruth Rayton, to our new president, Mary Jane Wolbers, and to their dedicated fellow officers and committee members who had made this another successful meeting. There were new experiences for all, the sharing of ideas and problems - invaluable to us leaders - but this time the evaluation or critics' panel added new inspiration and guidance toward our goals.

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Many of the pictures that Virginia Stern took during the midwinter workshop have turned out beautifully. She asks for \$2.00 for each print of any size up to 8 x 10. She may consider sending you a set of contact prints from which to choose. Her address is: 1175 Park Ave., N.Y.

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Watch for TV April 9 "Laudes Evangelii" Scenes from Christ's life in ballet created by Leonide Massine CBS-TV

OTHER COMMENTS GROWING OUT OF THE FEBRUARY WORKSHOP:

The February Workshop in New York was exciting in many ways. It is good to see our movement becoming more and more identified with dance and to graduate from posturing. On the other hand, let us not forget that we want to make it and keep it a sacred dance form suitable for a chancel and for a congregation.

Someone at the workshop commented that whatever is sincere and beautifully done could be called religious. However, a dying swan ballet might be conceived in all sincerity and executed with beautiful technique, though I question if such a dance would be chancel material.

It is good to keep right on improving technique with the best teachers. Fine! On the other hand, let us not be so caught up with a desire to embellish and abstract movement, that we forget the beauty of a simple statement.

Concert dance for a dance audience is one thing - even with a religious theme. We should be questioning the kind of dance to be used in a service of worship. Do we understand what worship is? Do we understand worship as an art form with disciplines? If so, then we are ready to make use of dance within this context.

Let us move with thought as to why we are moving as well as how. It seems to me that what we are doing needs constant evaluation by us who are making use of it. We seem to have so little time for face to face communication. We are training our bodies, we are stimulating our imaginations in terms of choreography, but do we know where we are going? Could we have a meeting of directors to stretch our minds sometime? No exercising, no choreography, no business - just clarification about motivations. Huh?

Bob Storer, Winchester, Mass.

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The members of the Panel - Walter Sorell, Pauline Koner, and Leda Canino - gave probing and constructive evaluations in regard to communication and choreography. However, I wonder if on some future Sacred Dance Panel we might have someone who is aware of current religious thought. To help us to consider the impact of religious thought today I would like to suggest such persons as: Samuel Miller, Paul Tillich, Robert Seaver, Howard Thurman or Harold Ehrensperger. Of the numbers presented before us and the panel, the most valuable was the dance by the New Palz group - best from the standpoint of present-day religious significance. It spoke to us now. All current religious arts are related and we need more exposure to other contemporary religious art forms. No man is an island and neither is religious dance an "island".

Has your Rhythmic Choir or Sacred Dance Choir been drifting in a blissful haze? Before your choir expresses conviction or serenity, let them admit their frustrations, bewilderment, and agony. You must go the "first mile" honestly - admitting anxiety, hostility, etc. before you are ready for the "second mile" of sharing fragments of meaningful insights. I hope there will be strong numbers presented at the May Festival.

Most of all, I want the members of the Sacred Dance Guild to "speak out" their convictions whether they grow out of Roman Catholic, Protestant, Unitarian, Hebrew or existentialist sources. In our Sacred Dance Guild may there be: variety and integrity . . . vision and conviction . . . disciplined skill and creative exploration. . . identification with agony and sharing fragments of faith in the midst of agony . . . awareness of the eternal and confrontation with the now.

Margaret Taylor, Athens, Ohio.

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A Musical Revue, FOR HEAVEN'S SAKE, was presented for the No. American Ecumenical Youth Assembly in Aug. 1961 in Ann Arbor, Mich.. Theme: Reconciliation; thru contemporary arts: Helen Kromer, writer; Frederick Silver, composer; Robert Seaver, director; Andre Drew, choreographer. Recordings available (475 Riverside Drive, N.Y.) On tour this fall! See it!!

PUBLICATIONS:

Introduction to Religious Dance by Ann Dirksen in DANCE Magazine, March, 1962. Last August the Chicago Nat'l. Ass'n. of Dance Masters invited Ann Dirksen, an Ames, Iowa, teacher to conduct a workshop in Modern Religious Dance and Rhythmic Choir. There was an enthusiastic response and there were many requests for her lecture; so DANCE has printed it.

Ann Dirksen writes: "Religious dance is, in my opinion, an art that must be expressed by each individual according to his beliefs and way of worship. . . . The main function of the rhythmic choir director is to lead forth that which comes from within. . . . We must be concerned here more with the true meaning of the phrase than with the suggestion of the physical action, so that we do not let anything overshadow the central significance. . . . I try to convey to the choir that self-effacement is very important, for if we are to move our congregation into feeling this worship experience with us, we can at no moment make any one of them aware of any one of us."

The three photographs that illustrate the article were taken at the Consultation on the Dance: Sister Jean in "Mary Magdalene", Margaret Fisk Taylor with Ruby Henderson, Martha Odom and Meredith Herrick in "Eili, Eili" and Helen Gray's Boys Group from Hartford, Conn. (Order a copy for 75¢ from DANCE, 231 W. 58th St., N.Y. 19, N.Y.)

This Youth Choir is Really Moving in ONE - for Lutheran Youth, March, 1962. An article on the Worship Choir of the House of Prayer Lutheran Church in Minneapolis, Minn. where Joan Strickland Johnson is the director. The article includes 13 good photographs illustrating the sequence of portrayal of "Beneath the Cross of Jesus". "Literally on the move! . . . It's a worship-in-motion choir." Eight girls and two boys in the group. (Order a copy thru ONE Subscription Dept., 426 So. Fifth St., Minn. 15, Minn.)

FILMSTRIPS ON THE USE OF CREATIVE DRAMATIC MOVEMENT :

Children directed and scripts written by Margaret Fisk Taylor; produced by Ruth Lister. Sequences cover subject material of nature, relation to others, hymns, psalms, carols, etc. One script is written to interest children viewing the filmstrip.

Another script describes how Margaret Taylor introduces creative dramatic movement to children of various ages; it is instructional for workers with children.

These filmstrips are available for purchase thru Dr. Ruth Lister, Rte. 1, Oberlin, Ohio 32-41 frames, all in color @ \$5.00

These filmstrips are available for loan thru Chr. Ed. Dept., Episcopal Diocese of So. Ohio, 412 Sycamore St., Cincinnati, Ohio.

Creative Dramatic Movement for 5,6,7 year olds:

- (1) Seeds, Rain, Sun, Wind; (2) Caterpillars, Snowflakes, "How Beautiful is the Green Earth"
- (3) Change of Moods; "O Little Town of Bethlehem"

Creative Dramatic Movement for 8,9 year olds:

- (4) The Story of the Good Samaritan; "Joshua Fought the Battle of Jericho"
- (5) Psalm 100, "This is My Father's World", "Deck the Halls"

Creative Dramatic Movement for 10,11,12 year olds:

- (6) Relatedness to Others, A Lonely One and a Group, "The Holly and the Ivy"
- (7) "Jesus Walked This Lonesome Valley", "In Christ there is no East or West"
- (8) "Praise and Thanksgiving" (round), "All Creatures of our God and King"

Other filmstrips available thru Ruth Lister - for purchase:

Psalm 27, "The Lord is my Light" - 46 frames - color - \$5.00

Ruth - (script shows action related to reading, fragments from longer work to music of Cesar Franck's Ruth - color - 79 frames - \$8.50

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HELEN GRAY is offering her summer home for a small retreat place during July! She feels we need to get off to think thru many angles of religious dance and religious arts. If you wish to sign up for this house which has 4 bedrooms (7 beds) and floor space for sleeping bags, you may sign up for 3-7 days. "You" may be a group of directors or a leader with her Dance Choir. The house is in Winstead, Conn. Write to Mrs. Gray, 221 Girard Ave., Hartford, Conn.

June 19-22 FIFTH ANNUAL TRAINING INSTITUTE OF THE SACRED DANCE GUILD - Cape Cod, Mass.

Beautiful new Retreat Center, overlooking Nantucket Sound, at Craigville Conference Center, Cape Cod, Mass.

Mary Anthony, returning as our featured professional leader :

Training for beginners as well as for advanced by Guild leaders

Classes will be in Tabernacle (whose sides open to the sky and ocean view) and in the Recreation Room. Outdoor chapel available.

Room and board at very nominal rates. Center has twin bedded rooms and dining hall.

Write to Janet Knight (42 Elm St., East Longmeadow, Mass.)

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OTHER SUMMER CONFERENCES WHERE RELIGIOUS DANCE IS TAUGHT

June 24-29 OHIO CHRISTIAN EDUCATION WORKSHOP (United Church of Christ) - Defiance, Ohio

At Defiance College, Defiance, Ohio

Top national leaders in Christian Education with 6 sections for workers with children and youth.

Margaret Fisk Taylor teaches 2 hours each day plus special lab. sections.

Open to those who work with children and youth.

Total cost: \$33.00

Write to: Mrs. Norma Ramey, 3056 Prospect Ave., Cleveland 15, Ohio.

RELIGIOUS ARTS CONFERENCE FOR GIRLS AND LEADERS IN WORK WITH EPISCOPAL GIRLS

At Thomson Retreat & Conference Center, St. Louis, Mo.

July 8-21 Teen age girls - Girls Friendly Society - also open to girls from other churches

July 29 - Aug. 11 Leaders of workers with girls. Open to leaders from other churches.

Jean Kind, who attended the Feb. Workshop, is visiting from England and traveling in our country to assist in the work of the Girls' Friendly Society. She is to be one of the key leaders. She writes: "We want to explore the arts: music, drama, dance, poetry, etc. - and this within the framework of the worshipping community - i.e. staff and students at the conferences. "

Total cost: \$85.00

Write to: Miss Jean Kind, c/o The Girls' Friendly Society, 345 E. 46th St., N.Y. 17 .

July 30-Aug. 24 CREATIVE DRAMATIC MOVEMENT IN CHRISTIAN EDUCATION - Evanston, Ill.

Summer course at Garrett Theological Seminary, on the shore of Lake Michigan.

Margaret Fisk Taylor will teach 2 hours each morning and will be available thruout the week .

Tuition: \$50.00

New dormitory: \$6.00 per week (linen & laundry incl.)

Write to: Office of Summer Sessions, Garrett Theol. Sem., 2121 Sheridan Rd., Evanston, Ill.

Aug. 4-11 NORTHERN NEW ENGLAND SCHOOL OF RELIGIOUS EDUCATION - Winnepesaukee, New Hampshire at Geneva Point Camp on Lake Winnepesaukee, N.H. (near Center Harbor)

Evelyn Broadbent teaches 2 courses: one for sacred dance for leaders of children under 13; one for leaders of children over 13 years of age.

(continued on next page)

Also afternoon Sacred Dance workshop. Valuable for church groups.
Open to youth, adults and families. Interdenominational. On the lake.
Total cost: \$36.75 for individual, special rates for children.
Write to: R.G. Brand, 30 Sharon Rd., So. Hamilton, Mass.

June 4-22 TRAINING COURSE IN DANCE THERAPY New York, N.Y.
Marian Chase, authority on dance therapy at St. Elizabeth Hospital, Wn., D.C.
Teaches at Turtle Bay Music School, 244 East 52nd St., N.Y. 22, N.Y.
Top instruction for those dealing with the mentally discurbed
Tuition fee: \$90.00
Write to Turtle Bay Music School.

July 21-28 RELIGIOUS DRAMA WORKSHOP - and Religious Dance - Lake Forest, Ill.
Patricia Jewitt, dance teacher at Lake Erie College, will teach
creative movement for children and movement for actors
Interdenominational, top leaders in the field of drama and drama production
Total cost: \$75.00
Write to: Rev. J. Blaine Fister, Nat'l. Council of Churches, 475 Riverside Dr.,
New York 27, N.Y.

Plan to attend one or more of these summer conferences. Every one is pioneering in this field of religious dance and we need to study with a variety of leaders.

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Mary Jane Wolbers writes:

It has been suggested that the Sacred Dance Guild establish a Scholarship Fund to finance the expenses of theological school students at our June Institute. In order to offer assistance to some men this year, we must receive contributions as soon as possible. Send your contribution (payable to Sacred Dance Guild Scholarship Fund) to: Rev. Robert Storer, 33 Glen Green, Winchester, Mass. Mr. Storer will notify the theological schools of this opportunity.

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Other summer opportunities to get training in dance:

Summer JACOB'S PILLOW Univ. of the Dance - Lee, Mass.
Ted Shawn and many top dancers and programs thruout the entire summer
Write to: Ted Shawn, Box 87, Lee, Mass.

June 19 - Aug. 10 SUMMER SESSION AT UNIVERSITY OF WISCONSIN - Madison, Wisc.
Margaret H'Doubler and Betty Meredith Jones - excellent teachers
Write to: Dr. M.L. Carns, Physical Education, Univ. of Wisconsin, Madison 6, Wisc.

July 9 - Aug 19 CONNECTICUT COLLEGE SCHOOL OF DANCE - New London, Conn.
Top dancers and programs
Write to: Conn. College School of Dance, New London, Conn.

June 25 - July 25 DANCE WORKSHOP - C.W. Post College of Long Island, Greenvale, L.I., N.Y.
Helen Tamiris and Daniel Nagrin
Write to: Director of Summer School, C.W. Post College, Greenvale, L.I., N.Y.

Write for information from these conferences and summer sessions and plan to take a course or visit some classes or attend some programs. We all need more exposure to modern dance.

WHAT OUR MEMBERS ARE DOING

LEDA CANINO will lead a Fine Arts Service again at White Plains Community Church on May 27. The program will be based on five poems of Ruth St. Denis and will be dedicated to Miss Ruth's life and religious dancing.

MARY JANE WOLBERS attended the AAPER meetings in Boston in March. She writes: "I talked with dance people from all over Eastern United States. As always, I found enthusiastic teachers, eager to learn what is going on in the dance choir field. I learned of the Univ. of Maine's Festival of Religious Arts, which annually involves the dance. I hope some of our members have seen that event. Among many people I talked to were Chrystelle Trump (Cedar Crest College, Pa.), Jane Yosepian (Rhode Island Univ., R.I.), Pauline Chellis of Bouve-Boston (she has two students working under Bob Storer's guidance in an Easter program) Dorothy Cleveland of Sargent College who directs the B.U. Liturgical Choir, and the N.Y.U. staff: Gladys Andrews, Judith Schwartz, and Richard Bull. Mr. Bull is a rare combination of dance accompanist, dancer, teacher who taught an amazing demonstration class for the Dance Section meeting, with Miss Schwartz. I have been stimulated by talking to these people who have such a warm interest in our work."

RUTH RAYTON, director of the Sacred Dance Choir of Hanover, N.H. is presenting services on "Lenten Symbols" for the Council of Churches in Concord, H.H. and in St. Johnsbury, Vt. and in Hanover, N.H. Their 21st Annual Sacred Dance Festival will be on May 20th!

VIRGINIA WHETTEN, director of the Dance Choir of the First Reformed Church in Schenectady, N.Y. will be presenting in April: "Be Thou My Vision" and "Once to Every Man and Nation". This group has more invitations for presentations than they can fulfill.

LYNN SHERWOOD of Judson Church, Washington Square, N.Y.C. is presenting a dance service of worship in partial fulfillment of her Masters degree in dance at N.Y. Univ. (in Holy Week)

LYN NETZER, director of the Unitarian Rhythmic Choir of Hamden, Conn. will present: on April 2 at the Annual Meeting of Y.W.C.A. in New Haven - "Praise the Lord" & Choral Reading of a Psalm; in April at the Episcopal Church in Wallingford - "Praise the Lord", A Shaker Funeral Hymn, "Here Amid the Oxen and the Asses"; on April 29 at Unitarian Church in New Haven - "Praise the Lord", Man in the Beginning to music by Bartok; May 5 in Hartford, Conn. - "Praise" and Man in the Beginning.

VIRGINIA LUCKE, director of the Storrs Congregational Church Rhythmic Choir has contributed 3 services: (1) for the Univ. Christian Fellowship in Nov. - Invocation to scripture ("What doth the Lord require of thee"), The Lord's Prayer and Kyrie Eleison; (2) for Christmas program using carols; (3) for the Church Women's Fellowship in Jan.. Mrs. Lucke was asked to tell of the history of rhythmic choirs in this country and in Storrs. In describing her work with her group she said, "We bring these examples of our use of symbolic movements to express what we feel the Invocation means and what the Lord's Prayer means. These are the dancers' ideas expressed in their ways of moving. You will note individuality, yet also unity."

ETHEL RABIN of the Westfield Presbyterian Church in Westfield, N.J. is working with Juniors for Junior Worship Services in March and April. They are working on Psalm 96, The Lord's Prayer and "Were You There". Ethel writes: "Also I am working alone on a presentation of three women: Miriam who does a joyful dance of thanksgiving after the escape of the Israelites, Mary Magdalene sorrowing and then discovering His Presence, and Esther meditating when Mordecai asks her, 'And who knows whether you have come to the kingdom for such a time as this?'"

WHAT OUR MEMBERS ARE DOING (cont.)

BETTY SIMPSON, director of Center Church Worship Choir of Center Congregational Church of Manchester, Conn. is preparing for part of the worship service for the United Church Youth Rally, in Bushnell Memorial Hall, Hartford, Conn. on March 18. They will interpret Robertson's "The Lord's Prayer" (recording & sheet music are available). Also preparing for the Palm Sunday Evening Service interpreting the events of Holy Week. Betty writes: "In this service we consider the WORSHIP the important part, not the DANCE. This means that many of the numbers would seem unchallenging to a dancer, not giving the opportunity for body movement which a dancer's training might wish. Perhaps we are too careful lest the congregation be intrigued with the techniques and lose the spirit. We also have to remember that most of our girls have had no dance training except the elementary movements that we use as exercises at rehearsals. Every movement in the service must be an expression of their own feelings if the congregation is to receive the message. . . . The study of WORSHIP is as important to a Rhythmic Choir as the study of DANCE and I wonder if we have given enough emphasis to it."

MARGARET FISK TAYLOR is training a group in four numbers to be presented as a part of a Religious Arts Service on Saturday, May 12, at the Westminster Presbyterian Church in Dayton, Ohio. On August 23, she will present an evening program for the Nat'l. Convention of Phi Beta (Nat'l. Professional Fraternity of Music & Speech) of which she is a member. It will be at the Drake Hotel in Chicago.

JEANNE SAUNDERS, director of the Waltham Unitarian Universalist Church Choir, Weston, Mass., presented a special program by the young people on Feb. 18, at the First Unitarian Society in West Newton, Mass.. They presented "Am I My Brother's Keeper?" done to the Welsh tune, "Toni Botel".

NELS ANDERSON, minister of Chr. Ed. in the First Congregational Church in St. Joseph, Mich., works with youth, adult women's group and also works with a group of retarded children once a week. This is a new field being explored by various leaders in religious dance.

BESS HAILE of Schenectady, N.Y. writes: "Mrs. Pat Peterson, director of the Modern Dance group of the YWCA in Schenectady, is presenting a series of programs showing the use of dance, music and graphic arts as expressions of religion. This series is being presented in the Great Hall of the Unitarian Church in Schenectady. (1) The first program used traditional American Indian dances. A descriptive narration was read explaining Indian ritual dances and the Indian's involvement of dance in all phases of his daily life. These dances were learned directly from contemporary Indian dancers by Bess Haile, and American Indian and member of the class. (2) The second in the series showed the dance theatre of ancient Greece. Maidens and warriors dances were developed from paintings on urns, etc. Research was done on costuming, hair styling, priests masks and vocal music. (3) A third evening will be devoted to ancient Hebrew dances and finally early Christian dance."

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From THE ROCK by T.S. Eliot:

"Lord, shall we not bring these gifts to Your service?

Shall we not bring to Your service all our powers? . . .

The Lord who created must wish us to create

And employ our creation again in His service

Which is already His service in creating.

For Man is joined spirit and body,

And therefore must serve as spirit and body.

Visible and invisible, two worlds meet in Man;

Visible and invisible must meet in His Temple;

You must not deny the body."

DANCE IS DISCOVERY by Bernice Rosen

(from DANCE * June, 1961)

The remark of parents that "I send my child to dancing school because I want her to have poise and grace" is such a familiar one that it has become almost a family joke amongst dance teachers. Although it is true that a good dance experience will help a child to acquire the confidence and skill that contribute to those desirable attributes, how much more there is to it than that!

What lies boldly behind that worn expression is the fact that dance, more than any other single activity, involves the child totally - her body, her mind and her feelings. Because of this, dance both broadens and deepens the natural process of growing up.

Discovery of the body as an expressive instrument

In the early days of modern dance and of progressive education, there was great emphasis on freeing the child to "express herself". It took some years of experimentation and trial and error for educators to realize that creativeness requires not only freedom, but discipline; not only something to express, but a mastery of the instrument and medium of expression. In dance, the instrument is a strong, flexible, well-coordinated body. The medium is a movement vocabulary that is broad and varied. Children learn that dance is made of time (rhythm), space (direction, level, focus, amplitude), and energy (dynamics). Through experimentation and exploration, they learn to handle these elements, so that their dance says what they want it to: They discover that movement can be slow and calm like a lazy summer's day, or fast and sudden like a thunderstorm; it can be high as a rocket soaring into the sky, or low as a worm inching along the ground; it can be strong like anger, or soft like fog.

As their improvisations develop, they find that a dance made all of one speed, or one level, or one dynamic, becomes monotonous. Dance like all art (and life) needs contrast. And so they discover a need for form. In its simplest terms, a dance needs a beginning, a middle and an end.

Discovery of the physical world that we sense and feel

Dance develops a sharpened awareness of sights, sounds and feelings. Children learn about the world through their senses. They watch the wind blowing in the trees and see that a droopy weeping willow moves differently from a tall, straight pine tree; they watch the rain bouncing off the side walk, or trickling down a window; they listen to the long wail of a siren or the short pop of bubble-gum; they remember the feel of the hot sand on their bare feet, or the cool, squashy mud at the water's edge. They feel the wonderful freedom of the first warm day, running out without snowsuits and boots; they feel anger at a younger brother or sister who keeps spoiling a game, or excitement at going to a party. In order to dance these sensations and feelings honestly, the children are stimulated to explore their world more deeply. Their dances grow in depth, and incidentally, but not unimportantly, their everyday living is more intensely felt and enjoyed.

Discovery of the world of art

Dance is intimately related to music, poetry, drama and the graphic arts. As we explore some of the common elements, like rhythm, color, shape and form, the children are not only exposed to new cultural experiences, their familiar experiences take on newer and richer meanings. They hear things in music and poetry, and see things in painting and sculpture that they didn't hear or see before.

Emotional growth

Dance helps children to grow in other ways, too.

Because a dance class is free of the competitiveness that pervades most of our lives, each child is encouraged to develop in her own special way, without comparison to others in the group. In such an atmosphere, it becomes easier for a child to accept her own limitations,

DANCE IS DISCOVERY (cont.)

as well as to appreciate her strengths. For instance, 11-year-old Marjie is plump, and has difficulty with some of the technical work. But she is marvelously creative. The teacher, as well as the other children, admire her ideas. Her confidence grows and her heaviness becomes less of a problem to her.

Sandy, at 8, has a sturdy, tightly-knit body. She will never be able to do a split - stretches are torture for her. But she dances with such dramatic intensity that no one cares that her toes are not fully pointed.

Dance class offers an opportunity to let off steam, both physically and emotionally. Some feelings are more easily (or safely) expressed in dance movement than in words or direct action. All children are sometimes angry, aggressive or frightened. Because they can't act upon these feelings in the situation that provoked them (after all, we don't go around hitting every one who makes us mad), dance can become a kind of safety-valve. It is also reassuring to know that other people feel that way, too. It is important to remind ourselves here that simply expressing one's feelings in dance movement is not the same as the creation of a work of art. It then becomes the responsibility of the teacher to help the children to objectify the emotion sufficiently to communicate it to others in a meaningful way.

One frequently hears the comment from parents who have watched an open class, "They are certainly having a ball, but they seem to be just playing." It is true that much dance movement can originate in dramatic play. A wise man observed, "Play is the work of children." It can be a way of learning to master a new or difficult experience. As adults, we have probably all had the experience of mentally rehearsing a speech, or what we are going to say at an important job interview, or what we are going to tell our children when they want to go steady at the age of 14. It is the same impulse that makes people bore their friends with the details of their operation or accident; the acting out before or after makes the actual event easier to handle. Dramatic play serves the same purpose for children. It becomes the responsibility of the teacher to emphasize and develop the dance elements of such play and help the children make it an artistic process.

As children master new dance skills (whether technical or creative) they develop the self-confidence that comes from knowing how to do something well. They get a wonderful sense of accomplishment from meeting new challenges successfully, and are eager to jump the next hurdle. I have sometimes given a good class a technique that I suspected might be a little too hard for them (but exciting to do). They are usually flattered at the confidence, work hard at it, and are enormously gratified when they finally master it. I mention this because, aware as we are of all the pressures today's children are subject to, we sometimes hesitate to add any more. However, my own experience leads me to believe that when we know what we can reasonably expect from children, they welcome the expectation that they work to their fullest capacity.

Social growth

Because the study of dance is nearly always done in a class, it becomes a social as well as artistic experience. No matter how much or little a teacher makes use of this fact, the fact remains. The additional fact that no two bodies can occupy the same space at the same time, makes it necessary for children to be at least sufficiently aware of others in the group to avoid collisions. Further, the simple act of moving together rhythmically creates a certain amount of group cohesiveness similar to that which occurs at a community sing.

As children solve dance problems with a partner or in small groups, they are not only learning about dance - they are learning something about human relationships. For example, Rita is an only child, and has great self-assurance and is obviously used to playing a starring role. She calmly takes over any group she is in. In dance class it took a while for the other children to realize what was happening, but soon the complaints began. "She's too bossy." "She only want to use her ideas."

The teacher helped the class to work out this problem themselves. In the process which took most of the season, Rita learned that leadership involves more than just telling everybody what to do. The rest of the children learned to respect Rita's ability, while

DANCE IS DISCOVERY (cont.)

rejecting her high-handedness. As they continued to work together, their dances began to reflect the process of sharing ideas and responsibilities. The group work now had a feeling of organic unity, whereas before it appeared to be an unrelated collection of solos, performed simultaneously.

This is but one example of the interaction between personal relationships and the creative process. As the relationships improved, so did the quality of the dances; and as the dances improved, the shared feeling of accomplishment cemented the group feeling.

Children also learn a great deal about giving and taking constructive criticism in a dance class. This takes firm guidance on the part of the teacher, since children are sometimes much rougher on each other than the most demanding teacher would be. The emphasis needs to be on "What did you like about it?" or "How could we help to make this dance better?"

Dance can also help to extend children's social awareness beyond the walls of the dance studio. In a group of teen-agers who were working on percussive movement, one youngster said it reminded her of the dances in West Side Story. Another was reminded of the sit-in demonstrations of Southern Negro students. From the discussion and improvisation that followed, a dramatic dance was created, set in a Southern town on the first day of school following the order to integrate.

Mental growth

All that has been said up to this point has also involved a great deal of mental growth. Because dance is both a disciplined and creative activity, the entire process - learning new skills, exploring and manipulating new materials, and solving dance problems - stimulates the full use of a child's mental capacities. There is scope for independent thinking and encouragement of the willingness to risk making a mistake that is essential to all creative activity.

Conclusion

As gratifying as it is to see children grow in so many ways as a result of their dance experience, there are also many "fringe benefits". For those few for whom the dance will be a career, this is a healthy introduction. But a fundamental goal of this approach to teaching dance is the development of an informed, appreciative dance audience. For as we discover dance, truly we discover ourselves and the world in a rich and meaningful way.

*Reprinted by special permission of Lydia Joel of Dance Magazine. Members of Sacred Dance Guild are reminded that Dance Magazine frequently carries articles which are valuable to persons working with dance in religious education and youth choirs. Two other recent valuable articles in Dance are "Boys at Work" by Betty Smith in March, 1962 and "Who is a Creative Teacher" by Grace Stanistreet in Feb., 1962.

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Editor's note:

This is the first of 3 Newsletters for this 1962-63 year. The others will be in Sept. & Jan. Your \$2.00 membership fee covers the subscription to this Newsletter and offers special rates at S.D.G. Workshops, etc.. This April Newsletter is being sent (1) to members, (2) to some who have neglected to pay their dues, and (3) to some who may want to send in \$2.00 for dues now to be able to secure the Sept. Newsletter.

Use the form below for yourself if you are in items (2) or (3), or use it for someone who might like to know about what is going on in this exciting new field of Sacred Dance.

To the membership chairman of the Sacred Dance Guild:

Miss Hazel Bailey, 74 Sea Ave., Quincy, Mass.

Enclosed is \$2.00.

NAME:

ADDRESS: